The Shakespeare Newsletter

Vol. VIII: 2 | *"Knowing I lov'd my books, he furnish'd me . . ."* | April, 1958

ASFTA's 4th Season Stars LeGallienne, Weaver, Sherman & Hyman

Having completed their first American tour in which the Katherine Hepburn *Much Ado* grossed over $300,000 in six cities and broke some box office records for Shakespearean productions, The American Shakespeare Festival Theatre and Academy is preparing to open its fourth season in Stratford, Connecticut, on June 23.

Playing to near-capacity audiences in the six cities, the tour won critical accolades and also caused the formation of Shakespeare Guilds in leading cities of the country. It also left a more than favorable impression of the Festival in areas where ". . . until now it was little more than a name," according to Artistic Director John Houseman.

Lawrence Langner, Chairman of the Board of the ASFTA has revealed the signing of Eva La Gallienne as Paulina in *The Winter's Tale,* Fritz Weaver as Hamlet, Earle Hyman as Horatio, and Hiram Sherman as the First Gravedigger. *A Midsummer Night's Dream* will also be offered.

Thomas M. Noone will become Executive Director of the organization, a position which heretofore has not existed.

Plans have been made to expand the program of the Academy this coming summer by offering a Teachers and Directors program in which educators and non-professional theatre craftsmen from all over the country will attend classes and workshop sessions on teaching and producing Shakespeare's plays in high school, colleges, and elsewhere.

Two concurrent graduate courses of three and five weeks will be offered by the University of Bridgeport and the Yale Shakespeare Institute from July 21 to August 23.

NYC Festival Plans $1,000,00 Campaign

A plan has been announced by the New York City Shakespeare Festival to raise a million dollars by the sale of two thousand chairs needed to fill the summer production area in Central Park for $500 each. The donor's name will be affixed to each chair.

A committee headed by Mr. Ralph Bellamy, president of Actor's Equity, and Mr. Howard Cullman, will approach each of the 1400 business firms subscribing to the New York Convention and Visitors Bureau. It is hoped that at least $50,000 will be available by May 15th to cover the free performances in Central Park this coming summer.

The Festival Company is meanwhile completing its plans to open the newly completed Philadelphia Playhouse in early in June with a presentation of *Othello.*

Globe Theatre of the Great Southwest

Ground Broken For New Replica Theatre

Gertrude M. Panowich, Odessa, Texas

Lovers of Shakespearean-theatre throughout the world will be delighted at the news that ground has been broken for the Shakespearean Globe Theatre of the Great Southwest. The structure and landscaped grounds will be located on the Odessa College Campus, Odessa, Texas.

According to J. Ellsworth Powell, the Globe's designer, the theatre will be one of the most authentic of the six existing "replicas" of the Globe theatre. The building will be octagonal and stuccoed to simulate the plastered walls of the Tudor period. The multi-sized stucco stones will be painted to simulate age, as will the laminated wooden beams of the spider type roof. Colored windows and special lighting will add to the effect.

The apron of the stage will be removable to permit presentation of plays other than Shakespeare's. Gas flares will light the portals and access to the 750-seat theatre will be by foot bridge over a moat which will encircle the building.

The project is the result of a ten-year dream of Mrs. Marjorie Morris, literature instructor at Odessa College, who correlated a study of the Globe with proposals and plans for the Southwestern Globe, making this study the subject of her thesis for her Master's degree from North Texas State College.

The project is being financed through the efforts of Odessans interested in promoting culture in the Permian Basin and the Southwest. Construction will be done in progressive stages as funds become available, with a roofless basic structure expected to be completed by the summer of 1958. The Odessa College donated the grounds upon which the Globe is being built.

Valuable Books Reissued By N. Y. Publisher

The Humanities Press of 303 Fourth Avenue, N.Y.C. has undertaken the reissue of the long out of print *History of Shakespearian Criticism* by Augustus Ralli. The two compendious volumes totaling over 1150 pages, first issued in 1932, give a history of aesthetic criticism in England, France, and Germany down to 1925. The volumes are expected to be ready in May.

Humanities Press has already republished J. Conklin's *History of Hamlet Criiicism.*

San Diego Announces Three Play Program

Plans for the 1958 season of the San Diego National Shakespeare Festival have been announced by Business Manager William B. Eaton.

The opening production will be *Much Ado,* directed by Allen Fletcher of Carnegie Tech. It will be succeeded by *Anthony and Cleopatra* under the direction of Charles McGaw of the Goodman School of the Theatre, and *Macbeth,* directed by Craig Noel, resident director of the San Diego Community Theatre where the Festival will be held.

6th Season at Canadian Stratford Offers IHIV, Much Ado & Winter's Tale

While the Stratford Shakespeare Festival's new theatre is receiving finishing touches including the installation of a $400,000 air-conditioning system, and a copper covering for complete protection against the elements, plans are moving forward for the presentation of *I Henry IV,* directed by Michael Laugham and George McCowan, *Much Ado,* didirected by Michael Langham and *The Winter's Tale,* directed by Douglas Campbell from June 23 to Sept. 13.

Many of last year's stars, including Christopher Plummer, Douglas Campbell, William Hutt and Eileen Herlie have been retained for the new season.

The Canadian company's current production of *Two Gentlemen* was well received when it opened recently at the Phoenix Theatre in New York. Lewis Funke of the *N. Y. Times* called it a performance which had ". . . style, intelligence and an affection for the work in hand."

The Festival will also include Gay's *Beggar's Opera,* concerts by the New York Pro Musica, directed by Noah Greenberg, folk music, classic films, Marcel Marceau, book, theatre, and art exhibits, and Le Theatre du Nouveau Monde.

First Colorado Festival

Hamlet, The Taming of the Shrew, and *Julius Caesar* will inaugurate the first annual Colorado Shakespeare Festival at the University of Colorado this summer, according to executive director, J. E. Crouch.

The Festival will be unique for the Rocky Mountain area, although the university has presented one of the Bard's plays each summer during the past fourteen years.

Hamlet will open the festival August 2. The three plays will be performed consecutively until August 16 making it possible for visitors to see three plays in three days.

All of the staff members are specialists in Elizabethan staging and veterans of many Shakespearean productions and festivals.

The outdoor amphitheatre was designed by Dr. George F. Reynolds specifically for Elizabethan productions.

Stratford Memorial Theatre

Romeo and Juliet, opened the 99th season at the Shakespeare Memorial Theatre, Stratford-Upon-Avon, on April 8.

Other plays to be included in the 1958 season are *Twelfth Night, Hamlet, Pericles,* and *Much Ado.* The season will end on Nov. 29.

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Not for the Stage but for All Time

Was Gabriel Harvey the first to suggest that Shakespeare was better for the study than the stage when he wrote at the beginning of the 17th Century that Shakespeare had in him that which pleases the "wiser sort"? And was the thought propagated by the four 17th Century folios and the thousands of editions since then? Somewhere in all this lies a great paradox.

From the late 17th Century onward, Shakespeare was considered "an unweeded garden." The plays were subjected to the mangling of refined wits who either "rattled Aristotle's dry bones" to produce new classic versions, who added music to make operas of them, or who extracted and altered the comedies into farces. It took over a hundred and fifty years to purge the stage of these versions but what replaced them was frequently a new brand of bardolatry which did little credit to Shakespeare. The significant difference is that the earlier revisers published their versions for the world while the present ones are most often content to let theirs die with the close of their production. For this they are to be commended.

The strange dichotomy lies in the fact that while the stage tended more and more to revise Shakespeare for the masses, the editors were working hard to restore the undisputed words that Shakespeare wrote. The director and the scholar move in different worlds producing a schizophrenic Shakespeare who was a pure showman on the one side and the greatest writer in the world on the other.

The result is that Dr. Johnson and Charles Lamb were grieved to see some of Shakespeare's plays acted. Coleridge, who could not witness a Shakespearean performance without feelings of pain, disgust and indignation is reported to have said that all such performances ought to be forbidden by an act of Parliament. Goethe, Wordsworth, Emerson, and others have also voiced objections. Logan Pearsall Smith was also disturbed and wrote that "no representation of a Shakespeare play has ever enriched—has ever done anything but tarnish and degrade—my sense of its significance and beauty."

Such remarks are a challenge to the producer to present—we did *not* say "produce"—a Shakespeare that is as acceptable to the scholar as to the general public. The old saw:

"The drama's laws the drama's patrons give,
And they who live to please must please to live,"

gives to the public an authority which should be reserved for producers in the living theatre.

Until a scholar-producer presents Shakespeare with integrity rather than license, not necessarily archaeologically correct, perhaps it *is* better to side with those who would rather read than see Shakespeare.

Alfred Harbage of Harvard spoke at Columbia University on March 12 on this very subject and uttered some remarks here abstracted which, coupled with ours, ought to stimulate discussion of this vital subject. The editor would like to print a symposium on the subject in *SNL* and send copies to some responsible producers and directors.

Translating Principles Of Hans Rothe & HV

Lawrence Francis McNamee, East Texas State College

Although most American scholars are well aware of the popularity of Shakespeare in Germany, relatively few know that German production figures would be far less per annum were it not for the many productions of the Hans Rothe translations. From the upsurge of his popularity in 1928 till Goebbels banned his work in '36, he completely dominated the Shakespeare scene with 3000 performances, the "unpopular" comedies of *Verona* and *Windsor* accounting for a good proportion of this figure. With the fall of Hitler, the adaptations of this ex-Reinhardt aide returned to the stage to the delight of actors, who find his lines easy to pronounce, and with the smiles of directors, who love the happy blend of moving turnstiles with theater *hervorragend* in quality. When we note that his adaptations are royalty-plays whereas those of Schlegel-Tieck (besides being the crowning achievement of the Romantic Movement) are non-royalty, then the predilection of wallet-watching managers for Rothe's translations is especially significant. Since his translations are not only popular but also controversial—the most controversial topic of Shakespeareana in Germany—it would seem that the recent release of his *Henry the Fifth* translation calls for a glance at his translating principles.

New Translation a Necessity

Rothe's interest in Shakespeare is firmly rooted in both inheritance and environment. A grandson of a "Shakespeare—Gesellschaft" founder and educated in England, he learned to appreciate Shakespeare in the original English and not in Schlegel-Tieck, a distinct advantage today, for his translations are never influenced by the "standard" romantic version. Later, when he did read Schlegel's Shakespeare, he was somewhat disappointed with its romantic bombast and lack of dramatic power. He rejected the idea of correcting Schlegel's errors, for he felt (and still does) that emendations of twentieth-century German into Schlegel's eighteenth-century attainments are incongruous and unartistic, that Schlegel's work is superior to that of his revisers, and hence that Shakespeare must either be retranslated or left alone. This point of view, that Shakespeare offers the *offene Form*, is probably the fundamental tenet of the Rothe school in contra-distinction to the Schlegel school, whose adherents wish to give Shakespeare a classic and definite wording. Shakespeare's wording is definite only in English to Professor Rothe, who feels that foreign translators should try to conquer him from generation to generation and keep him as fresh and full of topicalities as he was to the Elizabethan audience.

The second distinguishing feature of the Rothe translation evolves from his attitude toward disputed passages of the text. A theaterman by profession, Rothe felt that many productions of Shakespeare were weakened by a misplaced piety toward sections of the text, an impression deepened by his readings in Hudson. Therefore, while serving as *regisseur* at Leipsig, he suggested to the famous philologist, Eduard Sievers, that he apply his principles of *Schallanalyse* (metrical patterns) to the works of Shakespeare. Basically, Sievers' *Schallanalyse* was a method of determining the authenticity of disputed passages by comparing their verbal melody with other passages of the same author in question. (A fair analogy would be the method or re-action of a music connoisseur to a passage of Bach interpolated into a work of Mozart.) Between 1920 and 1928, *regisseur* Rothe and *philolog* Sievers went through all the plays of Shakespeare; the result was that many of the passages over which Hudson and Rothe had expressed doubt were declared spurious by Sievers. A more detailed explanation of *Schallanalyse* can be found in Siever's article, "Shakespeares Anteil an King Lear."

New Popularity for HV

Granted that Herr Rothe has brought unprecedented popularity to some of the rarely-played comedies, in *Henry the Fifth* he has bitten off his most difficult assignment: New York has ignored it for fifty-year periods at a time; Germany played it but thirteen times between the wars (as compared with 3000 of *Hamlet* or 4000 12*N*); even England plays it *only* in times of national disaster. It is Rothe's opinion that Shakespeare had the character of Falstaff in the play originally but that the management had him removed before the play was brought to the boards, a theory shared by J. Dover Wilson, who suggests as hypotheses for the removal either the defection of Kempe from the company or the protests of the Oldcastle family. The German, however, goes one step further and argues, on stylistic grounds, that, though Shakespeare wrote the Falstaff scenes in the first draft, the scenes written to supply the vacuum, i.e., the dialect-soldier scenes, are the work of another playwright.

Fidelity to Shakespeare

Here we see Rothe's principles in operation. The section concerning the epic hero he translates with fidelity and fervor (he has frequently stated that he will never change a single line of Shakespeare); knowing that the soldier scenes are spurious, he felt free to follow his own dramatic instinct and add, in their stead, four Falstaff scenes in a quasi-plastic-surgical operation. The lean and reformed Falstaff we meet at Agincourt is there with the one resolve of being reconciled with his former friend. He prepares the way for Henry's courtship of Kate, takes over when Fluellen is killed, and though he exchanges rebukes with the king (incognito) the night before the battle, the next day they are joyfully re-united and reconciled. Especially moving is the death of Falstaff in the presence of his king. All in all, although scholars may raise polite quizzical eyebrows over the insertion of Falstaff for Williams in the incognito meeting with the king, theater-goers will welcome the renovated (or restored?) situation quite heartily and will applaud the scrapping of the Scotch-Irish-Welsh dialect scenes (which could never be inflicted on a foreign audience). This is not Shakespeare's Falstaff, but it is a brilliant afterthought and a fitting finale to the witty philosopher.

Rothe's contribution to Shakespeare is yet to be measured. But in 1933, another playwright G. B. Shaw remarked that while the English are losing more and more of Shakespeare every year through semantic change, "you Germans are gaining more and more through your new translation."

THE ITINERANT SCHOLAR

At the English Graduate Union, Columbia University, March 12, 1958:

Current Shakespearean Production—A Homily

Alfred Harbage, Harvard University

This lecture discussed theatrical production as practical criticism, and analyzed the heavy-handedness of the criticism in most current productions. The journalistic reviewers tend either to let the name "Shakespeare" confer immunity upon bad shows or to lay the blame for the badness upon Shakespeare rather than upon the productions. Academicians are warned that they had better stop telling students they must go to the theatre to learn what the plays are *really like*, and had better start telling them they must really learn to read.

An Emendation of Sonnet 146

Robert F. Clarke, Colby College

It seems to me that the emendation "Rob'd by" adds more meaning to the imagery pattern than any of the existing suggestions. This choice seems more successful in carrying forward not only the image pattern of the opening couplet but also that of the sonnet. There is the suggestion of a pun in the contracted form, for it was a permissible contraction for both *robed* and *robbed* although it appears to have been the form preferred for robed. The emendation also picks up and brings closer together the clothing images and the economic-legal images.

In the opening couplet the words "Poor," "rebel pow'rs," and "array" are the key words in determining the image pattern. "Poor" definitely has the meaning of economic want although also indicating a troubled state or condition of mind. The meaning of "rebel pow'rs" seems clear enough. "Array" may have a complexity of meanings: to arrange in martial order; to clothe; to impanel a jury. "Array" thus becomes a pivot word, for both the martial image of "rebel pow'rs" and the clothing (appearance) image in the couplet unite here. The pattern of the legal imagery of the rest of the sonnet is introduced here at the same time.

Pivot Point For Image

The possible pun in the emendation also acts as a pivot point, for it relates to the clothing image (robed) and accounts for the "Poor" condition of the soul (robbed). The pun can also apply to the "rebel pow'rs." In this relationship the second line takes on a paradoxical aspect, thus adding to the paradoxical pattern present in the sonnet (11. 3-4, 12, 13-14).

If one considers "rob'd" to mean *robed*, the clothing image suggested by "array" is further developed in the "outward walls" (l.4), "fading mansions" (l.6), and "without be rich no more" (l.12). If one considers the contracted form to mean *robbed*, the "Poor" of the opening line would be tied together with the numerous other economic allusions: "costly gay" (l.2) "so large a cost" (l.5), "spend" (l.6), "loss" (l.9), "store" (l.10), "Buy terms divine in selling hours of dross" (l.11), and "rich" (l.12).

At the same time that the economic imagery is used, there is also reference to the legal aspect, resulting in a more complex unity of the image pattern. "Why so large a cost, having so short a lease" (l.5) certainly brings the legal aspect into juxtaposition with the economic. Further legal imagery is found in the "inheritors" (l.7) and "charge" (l.8) meaning *ward*. There is also the legal meaning of "array," to impanel a jury.

It seems to me that this emendation permits a much more complete and a much more well-knit image structure than was before suggested by previous emendations.

Sonnet 146

Poor soul, the center of my sinful earth,
(Rob'd by) these rebel pow'rs that thee array,
Why dost thou pine within and suffer dearth,
Painting thy outward walls so costly gay?
Why so large a cost, having so short a lease,
Dost thou upon thy fading mansion spend?
Shall worms, inheritors of this excess,
Eat up thy charge? Is this thy body's end?
Then, soul, live thou upon thy servant's loss,
And let that pine to aggravate thy store;
Buy terms divine in selling hours of dross;
Within be fed, without be rich no more.
So shalt thou feed on Death, that feeds on men,
And Death once dead, there's no more dying then.

Twelfth Night

In the 18th Century a carpenter turned actor left a sum of money in trust to provide Shakespearean actors with a cake on Twelfth Night. Members of the Stratford Memorial Theatre Company enjoyed this traditional Robert Baddeley cake after a performance at Drury Lane this year.

SIR ISRAEL GOLLANCZ

Philip Highfall, Jr., Geo. Washington University

Sir Israel Gollancz (1863-1930) was reared in one of Victorian London's most cultivated households. His father was the distinguished rabbi S. M. Gollancz of Hambro', his elder brother, the Reverend Sir Hermann Gollancz, a renowned Hebrew scholar. He attended London School, University College, and Christ's College, Cambridge.

Gollancz lectured for several years in English at Cambridge before the establishment of a formal school of English studies. In 1892 he was appointed Quain English lecturer at University College, London, but resigned the post in 1895 to take up appointment as the first lecturer in English at Cambridge, which awarded him the Litt.D. in 1906. In 1905 he took the chair at King's College in which he shone until his death.

His portraits show his gently quizzical quality—in merry eyes and a faintly sardonic mouth which deny the dignity of the bald head and walrus mustache. His charm, energy, and fund of ideas made him a formidable organizer. He was largely responsible for the foundation of the British Academy (he was secretary from 1902 until his death), for establishing the Cervantes chair of Spanish and the Camoens chair of Portuguese at King's College, and the British Society of Archaeology at Jerusalem. He was honorary secretary of the committee to form a national theatre, honorary member of the Medieval Society of America and of the Royal Spanish Academy, honorary freeman of the Stationer's company, director of EETS, president of the Philological Society, and Chairman of the Shakespeare Association.

The Medievalist As Shakespearean

Few of Shakespeare's editors have been better prepared in linguistics, and perhaps none were so experienced in editing original texts, for Gollancz came to the plays after cutting scholarly teeth on fine editions of *The Pearl* (1891) and Cynewulf's *Christ* (1892). Thereafter medievalism and Shakespeare study marched hand-in-hand. From 1894 to 1896 he brought out his "Temple" edition, which sold over three million copies. His extensive and colorful notes were later employed by Wright, Clark, and other editors. He was "industrious in collation, ingenious in amendment, and enterprising in suggestion."

For years Gollancz dreamed of and worked toward an impressive tercentenary observation of Shakespeare's death, shared in by all nations —symbolizing international brotherhood. International fratricide shattered this illusion but despite difficulties of wartime communication he employed his organizing abilities and world-wide friendships in collecting contributions from his 166 eminent "homagers," to the mammoth *Homage to Shakespeare*. The essayists are simply a roll of the literary great of the day: Hardy, Galsworthy, Kipling, Ker, Manly, Boas, Tagore, Santayana, Bergson, Maeterlinck, Chambers . . . With characteristic fairmindedness, as Wolfgang Keller later noted in *Shakespeare Jahrbuch*, Gollancz, even "das mitten im Kriege, 1916", included Hereford's article on the German contribution.

Gollancz edited *Studies in the First Folio* (1923); *The Sources of Hamlet* (1926); "The Shakespeare Library"; the important series of source materials; and—because he loved children—an edition of the Lambs' *Shakespeare*. He paused now and again to edit Caedmon; to translate the Exeter Book; to deliver the Leofric Lectures; to oversee "The Medieval Library"; to write vaguely Tennysonian poetry; and—always—to teach.

He married Alide Goldschmidt in 1910, and led a personal life of quiet happiness with her and their son and daughter. He was knighted for services to scholarship in 1919. He died at his home in Hampstead on June 23, 1930, mourned by the whole scholarly world.

ELIZABETHAN QUINTET
By Denis Meadows

". . . an English scholar with an independent mind . . . has written short biographies of five subjects of Queen Elizabeth who have never achieved the fame of Shakespeare, Raleigh, Drake . . . but who, perhaps, are more representative of their time." — *The New York Times.*

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$3.00

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By Audrey Williamson

A second volume of commentary on the Old Vic Company covering the critical years from 1947 to 1957, by the author of *Contemporary Theatre*. Evaluates the company which appeared in America last season.
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CURRENT BIBLIOGRAPHY

The London Shakespeare, ed. by John Munro, 6 vols., pp. lxxxiv-9 unnumbered pages of the prefatory material to Fl-4602, New York, Simon and Schuster, 1957, $30.00.

The impressive and beautifully bound *London Shakespeare* issued last fall should be a useful edition to any Shakespearean's library. It is almost a hundred years since a thorough collation of the whole of Shakespeare has been presented to the Shakespearean public. Major John Munro, known chiefly for his edition of *The Shakespeare Allusion-Book* in 1909, spent over ten years on the current edition before his death in 1957. The format, the Preface and Introduction by Dr. Glynn W. G. Wickham of the University of Bristol, the useful five to ten page introductions to the plays by the editor, the summary and text of Sir Thomas More, the occasional appendices (to *2HVI, R & J, T & C*), the 44 page bibliography, and the 56 page glossary will find favor in many eyes. But the most valuable feature to the curious reader will be the painstaking collations, frequently made with editorial comment. Scholars, students, lay readers, and members of Shakespeare Clubs will find the *London Shakespeare* indispensable for referring to the wide array of readings of previous editors when a dispute over the text arises. That there will be scholarly agreement over the Munro text is hardly to be expected. We spot checked this edition with the readings proposed by Charles J. Sisson in his *New Reading in Shakespeare* and found that Munro agreed with Sisson in about five of twenty-five cited examples. Scholars will raise their eyes at the publisher's claim that this new edition differs from "previously accepted" editions by several hundred changes in *Hamlet,* over 1100 in *RIII,* etc. We leave it to the bibliographers to decide how closely Mr. Munro has come to recovering "the exact lines, the exact words . . . as Shakespeare actually intended them." Though the scholar may reserve decision on the claim that this new edition is as "unchallengeable" as its publishers say, the fact that the alternate readings are supplied is a redeeming virtue.

G. B. Harrison, Shakespeare at Work: 1592-1603, Ann Arbor, University of Michigan Press, 1958, Ann Arbor Paperbacks, pp. 325, $1.75.

Professor Harrison's study is a photographic reproduction of the original edition of 1933, long out of print. In a new preface Mr. Harrison says that he believes "this account of the Elizabethan world in which Shakespeare lived and worked is still valid." Stylistically, as is always the case with Mr. Harrison, this book is a delight to read. The print is large, and the format pleasing to the eye.

Robert B. Heilman, Magic in the Web, Lexington, University of Kentucky Press, 1956, pp. 298, $5.00.

Subtitled *Action and Language in Othello,* Professor Heilman of the University of Washington begins his study by observing two "broad categories of the parts," namely, "plot and poetry," which the dramatist articulates together "with dramatic value and meaning far in excess of the minimal logical requirements of the occasion: the magic in the web." In the next 3 chapters Professor Heilman discusses Iago "Beyond the Grievances," "Styles in Deception," and "Styles in Revelation." He then considers Othello's action and language, and concludes with a discussion of two aspects of thematic form. In Iago, Heilman believes, Shakespeare "has dramatized Dante's summary analysis: [of evil] 'For where the instrument of the mind is joined to evil will and potency, men can make no defense against it'." There are two appendices, notes, and an index.

Timon of Athens, ed. by J. Dover Wilson and J. C. Maxwell, New York, Cambridge University Press, 1958, pp. lv-189, 3.50.

Troilus and Cressida, ed. by J. Dover Wilson and Alice Walker, New York, Cambridge University Press, 1958, pp. lvi-254, $3.50.

Both of these volumes continue the helpful practices of the New Shakespeare editions: Introduction, Stage History, Notes, and Glossary. Professor Wilson notes in a prefatory remark that Dr. Walker is fully responsible for everything in *T&C* but the Stage History which is by C. B. Young. Mr. Young is also responsible for the Stage History in *Timon,* Mr. Maxwell for the Introduction, and apparently (the prefatory note is not clear on this point) Professor Wilson and Mr. Maxwell for the rest of the work in the volume. All the introductory and glossarial material is full and clear, and one notes with pleasure that an article appearing as recently as 1956 in *PMLA* is cited in a note on *Timon.*

W. A. Illesley, A Shakespeare Manual for Schools, New York, Cambridge University Press, 1957, pp. 96, $1.00.

Mr. Illesley of Government College, Zaria, North Nigeria has designed his book as a guide for secondary school pupils through their "early difficulties to enjoyment and appreciation of the plays." This book has the noble aim of aiding "teachers who have no qualifications in English literature, in their study of Shakespeare." This useful primer contains illustrations of Elizabethan and modern theaters; discussions of the plays, and the theatre; methods of study and examination questions; a chronological list of the plays, brief reading list, a short glossary, and an index.

Chute, Marchette, Shakespeare of London, New York, E. P. Dutton, Inc., 1957, pp. xii-397, $1.55.

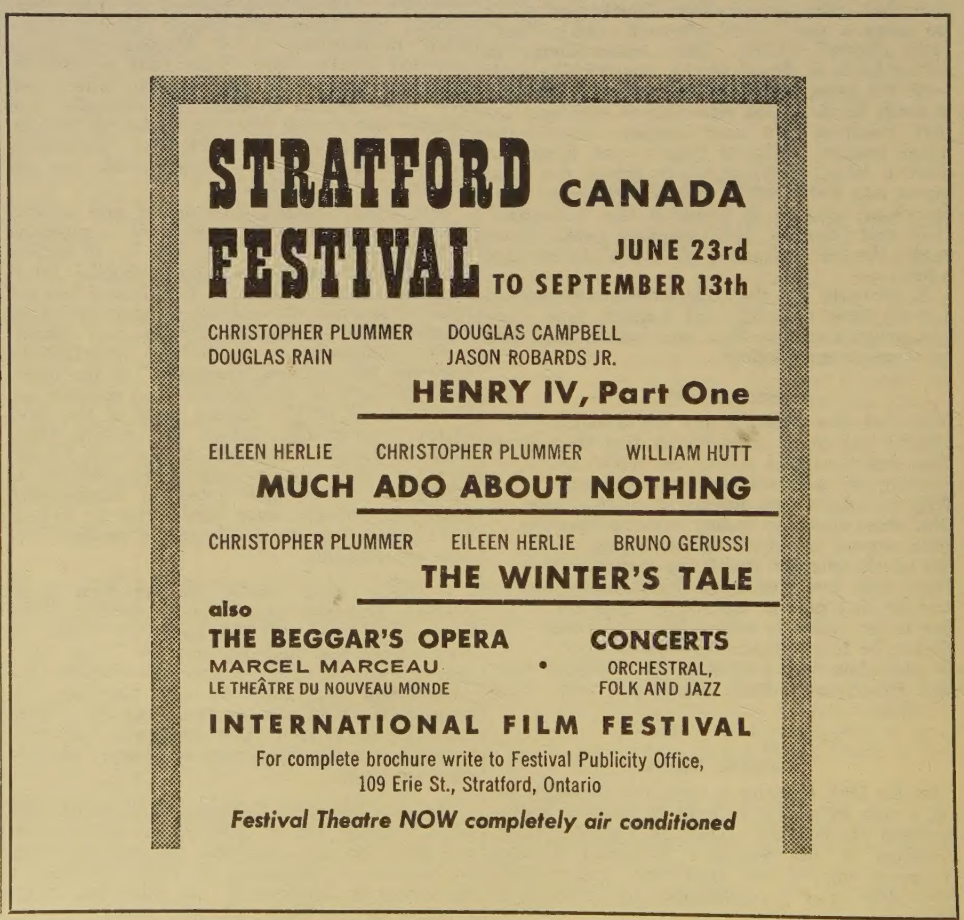
Miss Chute's literate "attempt to bring a very great man into the light of common day," is now available in a paper-backed edition. It will serve as a valuable reminder to students that behind the genius was a human being and to doubters that we know more "about Shakespeare than about any other playwright of the period with the single exception of Ben Jonson."

Richard Armour, Twisted Tales from Shakespeare, New York, McGraw-Hill Book Co., Inc., 1957, pp. 152, $2.95.

This retelling of the stories of Shakespeare's plays in a "twisted" manner, is also a lampoon of scholars, critics, legends, and other aspects of Shakespeareana. It begins by calling Shakespeare the "Beard of Avon" and ends by suggesting that the plays were written by the "Earl of Essex (who was really a woman)." All the usual scholarly paraphernalia, including footnotes and appendices are abundantly present, as are the wry illustrations by Campbell Grant.

C. R. N. Routh, foreword by R. Birley, They Saw It Happen, New York, The Macmillan Co., 1957, pp. xvi-220, $3.00.

Beginning with an account of England in 1497 by a visiting Italian who speaks of the "fierce tempers and dispositions" of the Londoners, and ending with the capture of James II at Faversham in 1688, Mr. Routh's eye-witnesses in general describe events graphically, clearing away the urbanities of second-hand accounts with the rough vigor of the originals. An index is supplied.



LANDMARKS OF CRITICISM

Marvin Felheim Visiting Fellow, The Shakespeare Institute

"On the Principles of Shakespeare Interpretation," Chapter I of The Wheel of Fire, 1930.

First, a distinction between "criticism" and "interpretation": criticism involves (1) "deliberately objectifying the work under consideration" (2) "comparison with other similar works" (3) "dividing its 'good' from its 'bad'" (4) "formal judgment as to its lasting validity"; interpretation (1) "tends to merge into the work it analyses" (2) "attempts to understand its subject in the light of its own nature, employing external reference, if at all, only as a preliminary to understanding" (3) "avoids discussion of merits," recognizing no division of "good" from "bad." Probably neither criticism nor interpretation can exist "quite divorced from the other." The greater the work of art (*e.g.*, Shakespeare) the more commentary on it tends towards interpretation ("criticism beats against it idly as the wind that flings its ineffectual force against a mountain rock").

The best criticism (Coleridge, Hazlitt, A. C. Bradley) is interpretative. But present-day critics tend to find faults: (1) although a genius, Shakespeare was not a perfect artist: (2) "certain elements" were introduced to please a vulgar audience; (3) some difficult passages are the work of others. We should not think in this critical fashion. Rather, since "in reading, watching or acting Shakespeare for pure enjoyment, we accept everything," we must in a similar "passive" way receive the poet's total vision, and then "interpretation" must "re-express this experience in its own terms."

A "definite act of mind" is required to see the whole play "in space as well as in time" for "a Shakespearian tragedy is set spatially as well as temporally": any play contains "correspondences which relate to each other independently of the time sequence" or story (e.g., "the intuition-intelligence opposition active within and across *T and C*, the death-theme in *Hamlet*, the nightmare evil of *Macbeth*"); Knight calls this spatial aspect the play's "atmosphere"; or "perhaps it is what Aristotle meant by 'unity of idea.'" At any event, it must be seen wholly and poetically. Such analysis of general themes clarifies difficulties, throws light on neglected beauties, often resolves the whole play with sudden revelation (*e.g.*, "the ardour of Troilus in battle against the Greeks at the close of *T and C*, Mariana's lovely prayer for Angelo's life, the birth of love in Edmund at the close of *Lear*, the stately theme of Alcibiades' revenge in *Timon.*)

A number of critical concepts which have "worked chaos" with our understanding of poetry are now exposed: (1) intentions ("intentions belong to the plane of intellect and memory: the swifter consciousness that awakens in poetic composition touches subtleties and heights and depths unknowable by intellect and intractable to memory"); (2) sources (the "source" of poetry is rooted in the otherness of mental and spiritual realities"; the poet's eye glances "from heaven to earth, from earth to heaven," not merely to Plutarch, Holinshed, the Bible *et al.;* the "source" of *A and C* is "the transcendent erotic imagination of the poet" who has "used" the traditional story; although the "temporal element" of a given play may bear a close resemblance to a tale known by Shakespeare, the "spatial reality" of the play is "ever the unique child of his mind"); (3) character (here Knight emphasizes the difference between "artistic" and "normal" ethic; he is not concerned to show how crime, in *Macbeth*, inevitably brings retribution or that the lesson of *A and C* concerns the dangers of uncontrolled passion; we note these things, of course, but "we should follow our dramatic intuitions" for "interpretation must be metaphysical rather than ethical"; also, too much attention has been put on "psychological realism," such as criticism of the Duke's decisions at the close of *M for M* or complaints that Iago is not sufficiently motivated: in place of such criticism, we need to regard each play "as a visionary whole, close-knit in personification, atmospheric suggestion and direct poetic-symbolism"); (4) a knowledge of the stage and theatrical technique (true, "Shakespeare wrote in terms of drama, as he wrote in English," but comment on dramatic structure illuminates only one facet of the plays' surface, whereas "a true philosophic and imaginative interpretation will aim at cutting below the surface to reveal that burning coal of mental or spiritual reality from which each play derives its nature and meaning").

Knight finally sets forth "the main principles of right Shakespearian interpretation": (1) each play must be regarded as "a visionary unit bound to obey none but its own self-imposed laws"; (2) we must be prepared to recognize both the "temporal" and "spatial" elements, "to see each play as an expanded metaphor," and "not look for perfect veri-similitude to life"; (3) "we should analyze the use and meaning of direct poetic symbolism," nor neglect "the symbolic value of aural effects"; (4) we must keep in mind "the Shakespeare progress" (outlined in *Myth and Miraclen* from *Julius Caesar* (1599) to *The Tempest* (1611).

SHAKESPEARE'S HEBREW

Norman Nathan of Utica College of Syracuse University postulates that Shakespeare understood "the basic Hebrew meaning" of the name Balthasar, which deals with "the protection of life" (a name which he lets Portia assume in *The Merchant of Venice* from her servant), since both the servant and Portia have "an active part in protecting the life of Antonio," and "the root meaning [of the name] seems appropriate to both their functions in the play." Moreover, he points out that Shakespeare's use of the same name "by two characters in one play" is a "rare occasion (histories excluded)" and so probably here "not accidental." ["Balthasar, Daniel, and Portia," *Notes and Queries* (New Series) IV: 8 (August, 1957), 334-335.]

Alfred Stoner, Revealment of Hamlet, 2nd edition, New Orleans, Pelican Publishing Co., 1952, pp. 153, $1.00.

Alfred Stoner, a lawyer by profession, has edited *Hamlet* for those who have said that "Shakespeare is too deep." His notes are arranged conveniently in the margin alongside the passage they are designed to illuminate. The lines of the play are not numbered. Comments on the play occupy 13 pages at the end of the text.

THE SOURCE OF THE TROUBLESOME REIGN

Mr. Matthew P. McDiarmid gives several reasons for his belief that *The Troublesome Reign of King John* is not a mere "rehash" of Shakespeare's *King John.* The anonymous writer of *The Troublesome Reign,* he says, "industriously studied" the *Chronica Majora* of Matthew of Paris; and Honigmann, the most recent editor of Shakespeare's play, is wrong in saying that he did not do so. Mr. McDiarmid points out that among passages derived from Matthew's *Chronica* are: Falconbridge's description of the drowning of his men in an unexpected flood; and John's desperate resolve to poison and murder his antagonists. At these points *The Troublesome Reign* is much more like the source than is Shakespeare's play. Although the rebellion caused by the false report of Arthur's death, and John's sending of Falconbridge as a peacemaker is unconvincing in Shakespeare's play, in *The Troublesome Reign* the King waits until Hubert has confessed and then sends Hubert. Mr. McDiarmid also believes that the anonymous writer of *The Troublesome Reign* did not borrow John's "catalogue of sins" from Aaron's speech in V, 1 of *Titus Andronicus,* as is sometimes claimed, but that he took it from Holinshed. ["Concerning *The Troublesome Reign of King John," Notes and Queries* (New Series) IV:10 (October, 1957), 435-438.]

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CURRENT BIBLIOGRAPHY

Shakespeare Survey 10, Edited by Allardyce Nicoll, New York Cambridge University Press. 1957, pp. 171, $4.00.

J. Dover Wilson, "Shakespeare's 'Small Latin'—How Much?" SS 10 (1957), 12-26.

Professor Wilson takes issue with recent scholars who urge that Shakespeare's first-hand knowledge of Roman writers was in all likelihood fairly extensive. He dissents because, for one thing, "Shakespeare's evident familiarity with Arthur Golding's *Ovid*, a familiarity so intimate that Golding's actual words, at times even his additions, recur to his mind and appear in his verse, is not easily accounted for if he read the original Ovid with facility." The remarkable thing about 'Lucrece' is that it echoes Ovid's version in *only* one or two places. The Lorenzo-Jessica love colloquy ("Shakespeare's moonlight sonata"), with its allusions to Troilus, Thisbe, Dido and Medaea, echoes not Latin originals but Chaucer and Golding. Wilson seconds Dr. Johnson's conclusion that, most likely, Shakespeare "learned *Latin* sufficiently to make him acquainted with construction, but that he never advanced to an easy perusal of the *Roman* authors."

T.J.B. Spencer, "Shakespeare and the Elizabethan Romans," SS 10 (1957), 27-38.

Popular ideas in Elizabethan England about the Roman state derived not so much from Plutarch (who stresses the statesman-like character of the Republican era) as from Suetonius and Tacitus (who chronicle the violence and tyranny of the imperial Caesars). The latter inspire such histories as William Fulbeck's *Historical Collection of the Continual Factions, Tumults, and Massacres of the Romans* (1601) and *Richard Reynold's Chronicle of All the Noble Emperors of the Romaines* (1571), who emphasize the tyranny and "garboyles" of the later Empire. The same emphasis marks the Roman stuff in such popular morality-histories as *The Mirror For Magistrates* and *The Dial of Princes*. Shakespeare is one of the few writers—and the only English dramatist—of the Renaissance not to be unduly influenced by the Suetonius—Tacitus picture of Rome. His superior insight into Roman history is particularly notable in *Coriolanus*. "Dozens of poetasters could write plays on Julius Caesar or on Cleopatra. Dozens did. But to write *Coriolanus* was one of the great feats of the historical imagination in Renaissance Europe"—among other reasons because "there was apparently no previous play on the subject" and because it is mostly free of the lurid sensationalism of later Roman historians. Moreover, the other of Shakespeare's Roman plays "will stand the comparison with the major achievements of Renaissance humanism (as Ben Jonson's will not)."

Eugene M. Waith, "The Metamorphosis of Violence in Titus Andronicus," SS 10 (1957), 39-49.

"It has seemed impossible to see a meaningful relationship between action and style" in *Titus Andronicus*—the former "fit only for vulgar audiences," the latter "cool and cultured." Professor Waith's object "is to examine that relationship with the intention, not of rehabilitating the play, but of placing it in a stylistic development of some consequence for the English drama." That development, reflected in Minturno's dictum that "That especially belongs to the tragic poet which fills the hearer with astonishment by horrifying him or moving him to compassion" derives in large part from Ovid's *Metamorphoses*, where the characters suffer such intensity of feeling as their natures literally cannot bear, so that they are transformed into beasts, plants or stones. *Titus Andronicus* presents us with comparable victims of passion, but because the metamorphosis is impossible (save in psychic terms) on the stage, "the action frustrates, rather than reinforces, the operation of the poetry."

Shakespeare Quarterly, VIII:4 (Autumn 1957), 407-555, Ed. by James G. McManaway, for the Shakespeare Association of America.

"The First Rape of Faire Hellen by John Trussell," M. A. Shaaber, University of Pennsylvania, SQ, VIII, 407-448.

An excellent critical edition of Trussell's little-known and very rare poem. First published in 1905 (STC 24296), the poem survives in two copies: an imperfect one in Dublin and a perfect copy in the Rosenbach Foundation Museum in Philadelphia. A conventional complaint in the manner of the *Mirror for Magistrates*, the poem has the ghost of Helen appear and narrate the story of her rape by Duke Theseus of Athens and tell how her shame was concealed by her hasty marriage to Menelaus. The poem, itself undistinguished, is of interest to Shakespearean scholars on a number of counts. Earlier scholars mentioning it have alleged that Trussell was a personal friend, possibly a kinsman of Shakespeare; that the poem plagiarizes *Lucrece* and other of the Bard's works; and that a dedicatory sonnet by Trussell in his own poem praises Shakespeare. Professor Shaaber believes that Trussell cannot be identified with certainty and that the evidence of his connection with Shakespeare is extremely slight. He finds small grounds for the alleged charges of plagiarism, and suggests that the dedicatory sonnet is addressed to Trussell by a friend with the same initials as the author of *The First Rape*. The edition includes a full apparatus, collations, notes, and an introduction.

"Falstaff and The Psychomachia," Bernard Spivack, Fisk University, SQ VIII, 449-459.

Homiletic allegory treating the warfare between the body and soul of man begins with the very beginnings of Christianity, but achieves a unity of form in the *Psychomachia* of Prudentius (*c.* 348-?) More than 300 surviving MSS attest his popularity in the early middle ages, and the theme of the conflict of the virtues and the vices flourished in the millenium that separates Prudentius from the English morality plays. In the late moralities Man is no longer the field of battle, but himself a participant, and the war is waged on each side to win him over. This change is largely due to the translation of the Psychomachia from narrative and homiletic literature to the stage. There are striking parallels between the vices in Tudor moralities (especially Rastell's *Nature of the Four Elements* and Medwall's *Interlude of Nature*) and the character of Falstaff. The similarities are close enough to suggest that Shakespeare drew his famous knight from raw materials provided in the moralities of his own day.

"In Defense of Dr. Johnson," Arthur M. Eastman, University of Michigan, SQ, VIII, 493-500.

Professor Arthur Sherbo's charges (*Samuel Johnson, Editor of Shakespeare*, Illinois Studies in Lang. and Lit., XXII [Urbana, 1956]) that Johnson was guilty of plagiarism in his edition of Shakespeare, are not substantiated by a close examination of Johnson's alleged borrowings from Heath's *Revisal of Shakespear's Text* (1765). Where parallels do exist between Heath and Johnson they can more easily be explained as mere coincidences springing from the fact that both men were commenting on Warburton's erratic notes, or simply as two minds adopting independently the same commonsense emendation for a difficult passage. Finally, Johnson's work on his edition was irregular and uneven, and carried out over nine years —a circumstance sufficient to explain an occasional unconscious trespass on another's property.

"Isocrates' Precepts and Polonius' Character," G. K. Hunter, University of Reading, SQ, VIII, 501-506.

Polonius' advice to Laertes is not, as Professor Josephine W. Bennett sees it (*SQ*, IV, 3-9), the wisdom of a "foolish, prating knave" who reels off "a solid block of schoolboy precepts" utterly familiar to Shakespear's audience. Rather, as an examination of other "advices to children" in Elizabethan literature reveals, Polonius words though conventional would not seem foolish. The precepts from Isocrates' *Ad Demonicum* can be paralleled elsewhere in Elizabethan literature than *Hamlet*, and on the lips of wise men. Shakespeare seems to have used the precepts not to ridicule Polonius, but to indicate, ironically, that even such wisdom is inadequate to protect human beings from the tragic events of the play.

Shakespeare Survey - (Con'td.)

Herman Heuer, "A Study of Coriolanus," SS 10, (1957), 50-59.

Comparing Volumnia's famous speech (*Coriolanus*, V, iii) with the parallel passages in Plutarch, Amyot and North, Professor Heuer finds 1) that Plutarch stresses Coriolanus' crudity and want of education as authors of his downfall; 2) that Amyot interpolates specifically French patterns of thought, especially an enthusiastic praise of "Bonne Lettres"; 3) that North transforms Amyot's stress on the Muses to recommendations of civility and courtesy and, more important, introduces the idea of the unnaturalness of Coriolanus' hardness of heart toward Rome; 4) that Shakespeare develops this idea of unnatural as a dominant motif in Coriolanus' tragedy. "In Plutarch, Coriolanus serves as an example for the demonstration of the moral axiom that even an excellent character needs education." Shakespeare takes him to the metaphysical plane: "In the chaotic disruption of character, in the disintegration of the natural order of being, Shakespeare exhibits Coriolanus as an exponent of the irrational in life and history."

R. F. Hill, "The Composition of Titus Andronicus," SS 10, (1957), 60-70.

Having analyzed eleven early plays of Shakespeare "into one hundred and thirty rhetorical figures, based closely upon the scheme given by George Puttenham in the *Arte of English Poesie*," Professor Hill arrives at the "interim conclusion" (a final conclusion, he says, must await the results of comparable analyses of Shakespeare's contemporary dramatists) that *Titus Andronicus* is probably Shakespeare's first play and was written before 1590. The infrequency of such devices as "repetition, antithesis and pun, asyndeton and continued metaphor" (all recurrent schemes in the other early plays), and the presence of excessive and mechanical alliteration, tautology and "two odd cliches" suggest that Shakespeare was just discovering the former as he composed *Titus* and had not yet the discrimination to relinquish the latter.

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Gallaudet College

Maxwell, J. C. Pericles. (The New Shakespeare.) Cambridge U. Press, 1956, $3.00.

"*Pericles poses* . . . serious problems, and the editor's handling of some of them is . . . more satisfactory than his treatment of others . . . Mr. Maxwell rejects the thesis of Mr. Philip Edwards that the inequality [of the text] is traceable to two reporters . . . Rejecting, likewise, the suggestion that Shakespeare wrote the end of the play . . . and left it to some inferior hand to start the action going, Mr. Maxwell argues . . . that Shakespeare saw possibilities in a crude play, gave a few . . . master touches to Acts I and II, and rewrote Acts III-V. There is no absolute proof that he is mistaken, but we may ask whether anything less than the product of a single creative effort could survive the rough handling the *Pericles* text has received.

The editor is surely right in rejecting George Wilkins; his seeming preference for Thomas Heywood fails . . . to attach sufficient importance to Heywood's silence about *Pericles* in 1612 . . . . Mr. Maxwell agrees with Mr. Edwards that two different shops worked on the book, and he puts in print Mr. John Crow's suggestion that . . . sheet B is a cancel set in the second shop to replace . . . the sheet . . . printed in the first shop. No attempt is made to solve the problems that are involved."

James G. McManaway, Mod. Lang. R. (Oct. '57) 583-4.

Heilman, Robert B. Magic in the Web: Action and Language in Othello. Lexington, Kentucky, University of Lexington Press, 1956. $5.00.

"*Magic in the Web* is a painstaking study of the pattern of imagery in *Othello* as bearing upon the action of the play. In method, it stands in close relation to a now large body of criticism which . . . has opened a new approach to the plays and to the mind of the man who wrote them. Professor Heilman's book offers a good illustration of the successes and limitations of the method . . . . Design in the language . . . must depend on the . . . subjective assumption that the author intended it, and there is no doubt that on occasion Shakespeare did so intend . . . . When this assumption can be made, the recognition of the design is aesthetically satisfying . . . . But as the book demonstrates, there are also times . . . when the design seems wholly fortuitous . . . . Heilman's propensity [is] to regard as a consciously imposed pattern what may just as easily be regarded as no more than a series of references . . . incidental to the action . . . . Professor Heilman seems bent on cutting the noble Moor down to size. 'Nobility', 'simplicity', 'passionateness under control' will no longer do. For all his 'verbal expansiveness', Othello exhibits 'self-deception, limitedness of feeling, and egotism' . . . . This, in my mind, is a serious misconception of Othello's role and of the nature of the tragedy."

W. Gordon Zeeveld, Shakespeare Quarterly (Autumn '57) 538-40.

"Mr. Heilman comes into the field with equipment as heavy as it is formidable. He is *au fait* with the criticism of *Othello*, and in notes and references has put it in his readers' power . . . to make themselves so too, but his attempt to relate and deepen all notable insights into the play occasionally has the effect of perpetuating things best forgotten . . . This book . . . exposes itself to criticism of its methods, particularly as these are related to a general attitude to context and meaning: the limiting function of context is ignored and there is a habitual naivete about semantics . . . . Much is brought out . . . . the discernment of Iago's reductive thinking, the tracing of the emergence of diabolism, the passage on 'the malice of sexual feeling'; there are brilliant formulations . . . important observations . . . . The closeness of the critic to his text makes this a rich mine of observations on *Othello*."

Winifred M. T. Nowottny, Mod. Lang. R. (Oct. '57) 586-87.

Muir, Kenneth. Shakespeare's Sources. I: Comedies and Tragedies. London, Methuen, 1957.

This book is "not merely a survey of necessary knowledge, with additions from Professor Muir . . . but also an essential instrument of literary criticism. The growing significance of the concept of Shakespeare as a hard-reading man of letters . . . is well served here. The full and just interpretation of Shakespeare's plays . . . depends in no small degree upon the close study of his use of his sources, the deliberate changes that he makes in his digestion of such material . . . or in the selection . . . that the finished product reveals. Such is the purpose for which Professor Muir designed this book and which he bears constantly in mind . . .

The extent of Shakespeare's provable reading may well be found to be surprising enough. But there is an even wider field of probable reading to be traced in his writing, and to this full justice is done here without deviation from proper caution in asserting it . . . The present volume deals with the Comedies and Tragedies. A second volume is promised, to deal with the Histories and to draw conclusions. The division is drawn mainly because the Histories offer problems of authorship . . . This seems to me a somewhat artificial distinction. . . . On points of detail one may take issue with Professor Muir. . . . But I am more concerned with the anticipation of [his] further guidance in his promised second volume. . . . He explicitly excludes from his purpose any attempt to supersede books on Shakespeare's reading. But there is much matter for thought in the order of that reading in time and in relation to his writing."

C. J. Sisson, Mod. Lang. R. (Oct. '57) 585-6.

Heuer, Hermann. Shakespeare Jahrbuch. Heideiberg, Quelle & Meyer, 1956.

"The editors have devoted the greater part of the Jahrbuch to problems of translation. . . . German . . . French . . . Italian . . . Spanish . . . Swedish . . . Norwegian. This volume will have a permanent value for all those scholars who are interested in the difficulties of translation. . . . Translation into German means two things, on the one hand versions that reproduce in some way the whole work or on the other hand stage-versions that mangle Shakespeare . . . The standard translation for generations has been Schlegel-Tieck and it is still the favorite . . . But it has serious faults and . . . there have been many attempts to produce something better. The new men have gradually worked out an important principle. Whatever else a translation is, actors must be able to speak it. Poetry is not enough. Gundolf's rendering is full of poetry, but his lines are . . . heavy . . . Flatter and Josten . . . concenerate on the rhythm. . . . The articles on French translations of Shakespeare show the same development as in Germany. The effort of the modern translator is to catch the spiirt of the oriignal by the rhythm. . . . In Germany as in France, the endeavor to achieve the *vis superba formae* by rhythm has led to the most promising results."

Hereward T. Price, Shakespeare Quarterly (Autumn '57) 541-2.

Mrs. Hanford Henderson our new Digests of Critical Reviews editor obtained her A.B. from Alabama College and her M.A. at the University of North Carolina where she wrote her master's essay under the direction of Hardin Craig. Her work on an edition of William Thomas' HISTORIE OF ITALIE (1549) may serve for her doctoral dissertation.

ANTONIO'S MELANCHOLY

Antonio's melancholy was stressed in the opening lines of *The Merchant of Venice* in order to indicate that he was capable of great love, says Professor William B. Dillingham of Emory University. Those with an excess of black bile were exceptionally true to their friends, and Antonio's willingness to risk his life for Bassanio was in keeping with his melancholy. A man's love for a male friend was considered higher and nobler than the love of a man for a woman. ["Antonio and Black Bile," *Notes and Queries*, New Series IV:10 (October 1957), 419.]

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SHAKESPEARE'S CREDULOUS CHARACTERS

Professor Ralph Behrens of Arkansas State Teachers' College observes that readers of Shakespeare – modern as well as Elizabethan – are not unsympathetic to credulous and superstitious characters. Though Edmund is much more reasonable than old Gloucester in his attitude toward the "eclipses in the sun and moon," we still side with the father. And throughout his plays Shakespeare represents both good and bad characters as being superstitious. Calpurnia and Casca of *Julius Caesar* are both credulous. Professor Behrens admits that we laugh at Glendower of *Henry IV*, part 1 for his credulity, but he calls Hamlet credulous for accepting his father's ghost, and he adds that both the good Banquo and the wicked Macbeth accept the witches. It is clear, then, that both good and bad characters in Shakespeare's plays are credulous, and Shakespeare himself, speaking through a chorus, calls Romeo and Juliet "star-crossed lovers." ["Some Observations on Rationality vs. Credulity in Shakespeare," *Notes and Queries*, New Series IV:10 (October 1957), 420-421.]

BRUTUS' SPIRITUAL UNEASE

The quarrel scene (*Caesar* IV. iii) has been much admired but little analyzed. The difficulty, Elias Schwartz feels, is that the scene's motive is necessarily *unconscious* (and therefore unstated) because Brutus never achieves self-knowledge. Brutus' inconsistency in decrying Cassius' means of obtaining money and then upbraiding him for not sending gold, and his anger against Cassius indicate Brutus' unease of spirit caused by the *feeling* (unrecognized) that he was wrong in killing Caesar, wrong in trusting Cassius. The reconciliation brings a mood of resigned expectancy and foreboding; unwonted tenderness toward his servant indicates that Brutus' egotistical core has been softened by suffering. Although Caesar's ghost says he is Brutus' "evil spirit," Brutus never perceives the key to himself, that he has betrayed himself. But Shakespeare intends the audience to understand Brutus' soul, though Brutus never did. ["On the Quarrel Scene in *Julius Caesar*," *College English*, XIX:4 (Jan. '58), 168-70.]

SHAKESPEARE IN THE ROUND

Stephen E. Whicher prefaces a list of Shakespeare's plays on LP recordings with the observation that "only a handful of the available recordings are really worthy of the plays, and some twenty-four plays are not recorded in any form," among them *Antony, Tale, HIV* (both parts), and even *Shrew*.

Starred (*) items are Whicher's recommendations "for high priority on a limited budget purchase list," the performance, not the play, being the criterion. A dagger (†) indicates a technically inferior recording, usually a reissue. No marking indicates the record was not heard.

**Elizabethan Poetry*, including 23 Shakespeare Sonnets, read by Anthony Quayle (Westminster SA 729); *Twenty Sonnets*, with *AYL*, read by Edith Evans and Michael Redgrave (Angle 35220, D-35220); **Shakespeare's Pronunciation*, read by Helge Koleritz (Yale U. Press; Columbia, TV 19232/3); *Selections*, read by John Gielgud and Pamela Brown (Decca 9504); **Hamlet*, with Gielgud, Brown, McGuire (Victor LM 6007); *Hamlet*, with *H.V.* Olivier (Victor LM 1924); **Macbeth*, with Guinness and Pamela Brown (Victor LM 6010); **Othello*, with Robeson, Ferrer, Hagen (Columbia SL-153); **Richard III*, with Olivier (Victor LM 6126); †*R. III*, read by John Barrymore (Audio 2203); *Romeo and Juliet*, with Claire Bloom and Alan Badel (Victor LM 6110), with LeGallienne, *et al.* (Atlantic 1204/05, 1950); *Tempest*, Stratford-on-Avon Company (Allegro old 8003); †*Twelfth Night*, read by Barrymore (Audio 2204). ["Current Long-Playing Records of Literature in English," *CE*, XIX:3 (December 1957), 111-121.]

SHAKESPEARE'S HOLINSHED

Dr. James G. McManaway of the Folger Shakespeare Library notes that Shakespeare omits Holinshed's words praising Cardinal Wolsey's death despite his adaptation of much of the Holinshed material which surrounds them in *Henry VIII* (IV. iii. 40-48.) Holinshed's praise of Wolsey is similar to Shakespeare's final judgment on "another man who was untrue to his king," Malcolm's words in *Macbeth*, 1606, "Nothing in his life became him,/Like the leauing it." Dr. McManaway suggests either that Shakespeare's later omission may be because he "had already transmuted" these words "into Malcolm's golden sentence," or because he had earlier expressed what was a commonplace idea appearing in Holinshed as elsewhere. ["A Casual Recollection of Holinshed?" *Notes and Queries* (New Series) IV:9 (September 1957), 371.]

The New Students' Cambridge Edition . . .

THE COMPLETE PLAYS AND POEMS OF WILLIAM SHAKESPEARE

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TRINCULO THE UNDROWNABLE

Manfred Weidhorn claims for Trinculo instead of Stephano, to whom the Folios assign them, the lines in *The Tempest* (3. 2. 14-6), "For my part the Sea cannot drown me," etc., since 1) earlier Trinculo has asserted that he "swam ashore," 2) Stephano is said to have "escap'd upon a Butt of sache," 3) this is the only instance of Stephano's lying, and 4) the immediate context suggests that "the use of the literal meaning of 'drown'" here is in line with other "irreverent replies" of Trinculo, several of which exploit in similar manner "a perverse sense of one of Stephano's words." ["A Possible Textual Corruption in 'The Tempest,'" *Notes and Queries* (New Series) IV: 8(August 1957), 335.]

SHAKESPEARE AND MUSIC

Behind Shakespeare's use of music and musical imagery lie traditional Renaissance theories of music as an imitation of the heavenly harmony or unheard music of the spheres according to poet W. H. Auden. But music in the poet's day also fulfilled ordinary social functions. Shakespeare uses instrumental music in two ways: as the voice of this world, *e.g.* the collective rejoicing of a dance or the threnody of a funeral march; and as the auditory image of a supernatural or magical world, *e.g.* the music under the stage in *A & C*, or the offstage music of *The Tempest*. His vocal music also comprises two kinds: the called-for song and the impromptu song. The called-for song is conscious art, consciously performed by an actor-singer for the sake of its own artistry, even though it may have some relevance to the action of the play. The impromptu song, however, is not a product of conscious artistry, but a character's form of personal behavior, as the mad songs of Ophelia or Desdemona's Willow Song. Ariel's songs fit neither category. "Ariel *is* song; when he is truly himself, he sings." ["Music in Shakespeare," *Encounter*, IX (1957), 31-44.]

Peter J. Seng of Northwestern University notes that Mr. Auden's account of "Music in Shakespeare (*Encounter* IX (1957), 31-44) treats a much-neglected subject, but he sometimes bases his remarks on false assumptions about Shakespeare's works. When he attributes dramatic relevance to a character's refusal to sing, he seems unaware that the omitted song may simply preserve a theatrical exigency of Shakespeare's own theater. He attributes to Shakespeare songs that are not by the playwright. Finally, he assumes a purity of Shakespeare's text which modern bibliography will not justify. "Where even bibliographical angels fear to tread a critic should at least be wary of texts." ["Music in Shakespeare," *Encounter*, X (1958), 67-68.]

ELIZABETHAN CANOPIES

"Canopy" had two meanings in Elizabethan stage directions, says Mr. William A. Armstrong of the University of London. When the word is preceded by the definite article or by "within," it seems to refer to a curtained recess When it is preceded by the indefinite article and "under," it usually points to the use of a canopied chair of state. Examples of the stage direction with the first meaning are found in William Percy's *The Faery Pastoral*, John Marston's *Sophonisba*, William Heming's *The Fatal Contract*, and George Chapman's *Bussy D'Ambois*. "Canopy" has the second meaning in stage directions in William Davenant's *The Just Italian*, James Shirley's *The Humorous Courtier*, Philip Massinger's *The Maid of Honour*, and Thomas Decker's *Satiromastix*. A chair of state on the Elizabethan stage seems to have been wide enough to accommodate more than one person, and was often mounted on a dais. ["'Canopy' in Elizabethan Theatrical Terminology," *Notes and Queries*, New Series IV:10 (October 1957), 433-434.]